ART GALLERY OF ONTARIO

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AGO NEWS

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New Acquisition

Duret's *Fisher-boy Dancing the Tarantella*

BY JANET M. BROOKE

LAST SUMMER, THE AGO ACQUIRED A BEAUTIFULLY patinated life-size bronze sculpture by the French artist Francisque-Joseph Duret (1804–65). *Fisher-boy Dancing the Tarantella (Souvenir of Naples)*, 1833, represents a sensuous dancing youth, gracefully balanced on one foot, with arms upraised keeping time with clicking castanets to the strains of traditional South Italian folk music. Although this work draws upon classical sculptural tradition for its composition, it is infused with new notions of the exotic and picturesque that are associated with the emergence of Romanticism in French art around 1830.

Largely ignored by art historians since his death, Duret was a key figure in French art during the July Monarchy, the period defined by the 1830 abdication of Charles X Bourbon and the Revolution of 1848. He studied in Paris with François-Joseph Bosio (himself a student of the greatest of the Neoclassical sculptors, Antonio Canova). As the winner of the top prize at the École des Beaux-Arts in 1823, Duret spent six years at the Villa Medici in Rome, returning to Paris in 1831 after a brief sojourn in Naples.

Duret's training was steeped in the Neoclassical ideals that characterized the teachings of the École in the 19th century: decorous poses, idealized proportions and edifying subject matter drawn from classical sources. The doctrines of Neoclassicism are well summarized in Nicolas André Monsiau's 1797 painting, *Zeuxis Choosing His Models*. This subject is drawn from ancient Roman accounts of the Greek artist Zeuxis who, to paint an image of Helen of Troy, chose five models whose individual body parts collectively expressed perfect feminine beauty. The painting's didactic purpose is clear: by depicting the very process by which Greek aesthetic perfection was supposedly achieved, Monsiau acknowledges the exemplary role of the lessons of the Ancients.

Duret's *Fisher-boy*, one of his earliest Salon submissions after his return to Paris, makes no such lofty claims. Although he modelled his composition upon two Hellenistic sculptures representing dancing fauns (one of them had been excavated near Naples during the months he spent there in 1831), his *Fisher-boy* is a thoroughly modern youth – a *lazzarone*, or shiftless street boy often seen on the Neapolitan docks – engaged in nothing more edifying than a popular dance. Though exquisitely balanced from all viewing angles, the *Fisher-boy's* pose could hardly be called decorous, and with his little moustache, dangling jewellery and jaunty cap, he represents not timeless ideals, but the lure of the exotic and the pleasures of the moment. By substituting the timely for the ageless, action for seemliness, and the picturesque for the noble, Duret aligned his sculpture with Romantic sentiments much in the same way that Eugène Delacroix's Arab huntsmen or Caspar David Friedrich's snow-clad Gothic ruins speak to us of distant or long ago worlds.

Duret's departure from Neoclassical norms did not go unnoticed by his contemporaries. When the sculpture was exhibited for the first time, some critics claimed that the youth represented was too skinny. Ingres, by then the undisputed arbiter of Neoclassical values in French art, took offense at the figure's shorts, seeing them as a breach of classical convention that demanded nudity for sculptures of male figures. At the end of his life, Duret's contribution to Romantic sculpture was summed up by his biographer as "the resolution of the problem of reconciling modern sentiment with the choice of antique models, of being at one classical and new, natural and studied."

Duret's *Fisher-boy* quickly established a secure place for the artist in the French artistic establishment, and exerted a marked influence on the work of the next generation of artists. That legacy is apparent in the work of Jean-Baptiste Carpeaux, who was briefly Duret's student. In Carpeaux's best-known sculpture, *The Dance*, commissioned for the facade of the Paris Opera in 1865, and its 1874 reduced variant, *The Three Graces*, the pose of one of the dancing female figures is clearly derived from the *Fisher-boy*.

Janet M. Brooke is AGO curator of European painting and sculpture. The installation of Duret's sculpture with related works from the AGO's permanent collection continues until June 2, when all the Old Master galleries will close to the public until September, due to Stage III construction.

Left: Francisque-Joseph Duret's 1833 bronze *Fisher-boy Dancing the Tarantella (Souvenir of Naples)*. Purchased with donations from AGO Members and Friends, 1990. Top: Nicolas André Monsiau's 1797 oil *Zeuxis Choosing His Models*. Gift from Volunteer Committee Fund, 1988. Above: Jean-Baptiste Carpeaux's 1874 terracotta *The Three Graces*. Gift from Junior Women's Committee Fund, 1958.

Renovations of Old Master Galleries

THE FRANK P. WOOD GALLERY IS THE FIRST OF SEVEN SPACES devoted to 15th- to 19th-century European art that has re-opened following an extensive restoration and refurbishment campaign. The remaining galleries – part of the historic core of the AGO and dated 1918 and 1926 – will be unveiled to our visitors between now and the completion of the Gallery's Stage III expansion project, which will open in the fall of 1992.

For this inaugural installation, we are featuring a newly acquired 19th-century life-size bronze by the French artist Francisque-Joseph Duret (1804-65). *Fisher-boy Dancing the Tarantella (Souvenir of Naples)*, 1833, is an important early example of the emerging Romantic sensibility in French sculpture. As such, it draws upon the heritage of classical form in Western art, but is imbued with new notions of the exotic and the picturesque that are the hallmarks of French Romanticism. Included in the installation is a selection of 18th- and 19th-century works in various media that articulate some of the ways in which artists used classical language and attitudes toward the distant past in the service of Neoclassical, Romantic and Academic ideals.

This installation is the first in an ongoing series of permanent collection presentations that will be featured in the Old Master galleries as their architectural refurbishments are completed. Over the coming months we will experiment with object groupings, wall colours, label style and content, information panels and lighting – in other words, with a range of intellectual and physical variables – that will, we hope, challenge the visitor and hone our approach to the presentation of the European art collection as we prepare for our Stage III opening. Come for a visit. We would be delighted to learn your reactions to this and future installations in these galleries.

E.R. Wood Gallery during renovations. Adjoining octagonal deep-yellow Frank P. Wood Gallery, the first historic space restored, features Duret's life-size bronze.

The refurbishment of the Frank P. Wood Gallery has been assisted by a generous grant from the Tecolote Foundation. Additional financial support has been provided by the people of Ontario through the Ministry of Culture and Communications.

Exhibitions

Sananguaq: The Swinton Collection of Inuit Art
Walter Trier Gallery to May 26
Selections from the 371 works acquired through the generosity of Inuit art scholar and collector George Swinton and support from the Volunteer Committee.

Permanent Collection

F.P. & E.R. Wood Galleries
Seventeenth–19th-century European painting and sculpture.

John Ridley Gallery
Canadian historical art.

McLean Gallery
Group of Seven works, complete with such interpretative aids as audiotapes and computers.

Henry Moore Sculpture Centre
Plasters, bronzes and graphics.

Extension Services

1991: 25th Anniversary

Travelling Exhibitions
AGO-circulated shows. Dates are subject to change.

Impressionism and Its Context
Thunder Bay Art Gallery
to May 12
*Janet Brooke, Speakers Service May 8

Towards A Lyrical Abstraction: The Art of L.A.C. Panton
The Gallery/Stratford to May 12

German Woodcut in the 20th Century
Kitchener/Waterloo Art Gallery
to May 19

SMS: A Collection of Original Multiples (Contact)
Art Gallery of Algoma, Sault Ste. Marie May 2–Jun 2

Ron Martin 1971–1981
A Fraser Elliott Foundation Canadian Contemporary Exhibition
Musée d'art contemporain de Montréal May 5–Jul 21

Confrontations of Form
Laurentian University Museum, Sudbury May 8–Jun 2

Lucius R. O'Brien
Visions of Victorian Canada
Musée du Québec, Québec
May 18–Jul 14

"Artists with Their Work" Programs

Carlo Cesta: Painting
The Library & Gallery, Cambridge to May 25

Peter Dykhuis: Painting/Installation
Temiskaming Art Gallery, Haileybury May 2–25

George Raab: Graphics
Whitby Arts Inc., The Station Gallery, Whitby May 4–26

Will Goritz: Drawing
McIntosh Gallery, London
May 8–Jun 9

Courses

The Taste for Collecting
Dr. Francis Broun
The Jackman Hall
Wed May 1, 8, 15
(A) 1:15–3:15pm (B) 6:45–8:45pm
Curious about how taste has affected collecting over time? How the art market works? How to get involved? Then join Dr. Broun for three weeks to investigate the historical influence of changing fashions and the "shock of the new"; the question of quality in art and how it is judged; the art market past and present. As well, Dr. Broun will look at current trends, offering practical advice on the hows, whys and wherefores of collecting. Bring your questions! Each class will offer the opportunity for open discussion as well as informal conversation over coffee (series ticket includes refreshments). *Fee:* Mem/sen/stud $45; Non-Mem $50.

To Purchase Tickets:
In Person: Visit Education Services (Mon–Fri, 8:30am–5pm, except holidays).
By Mail: Send a stamped, self-addressed envelope, daytime phone number and a cheque payable to the Art Gallery of Ontario c/o Scheduling Office, Education Services. Please indicate series.
Telecharge: 979-6601 during office hours (VISA, MC, AmEx). Tickets held for pickup *post-payment*. NB: Entrance via McCaul Street doors. General admission seating. No refunds.

Rankin Inlet artist Donat Anawak's 1966 brown bisque pot. Gift of George Swinton, 1990.

Concerts

Sunday Concert
May 12, 3pm

Flutist Susan Hoeppner.

Come join us. And listen to the music in the Walker Court. From the Royal Conservatory of Music: Susan Hoeppner, flute, and Gillian Benet, harp, playing Ibert and Persichetti. Media support by **Sun Alliance Insurance** in association with 96.3 CFMX-FM 103.1.

Grass Roots Concert
Fri May 24, 2:30pm
The Toronto Symphony Brass Quintet: trombonist Frank Harmantas, trumpeters Barton Woomert and James Spragg, Mark Tetrault on tuba.

Talks and Tours

Learn about artists, themes and issues in art. Topics available at the Info Desk. Free with admission. For group tours, call 979-6601.
Tue to Thu 12:15&2pm
Wed 6*&7:30pm
Fri 11:15am**&2pm
Sat*** & Sun 2&4pm
En français: le dimanche à 14h30, le mercredi à 18h45
***Rendezvous with Art:** Wed 6pm Half-hour tour plus informal discussion. Free.
****Artful Conversation:** Fri 11:15 Half-hour tour, coffee and conversation. Free for seniors.
*****Signed Talks:** Last Saturday each month at 2, for the hearing impaired.

Adventures in Art
Looking for adventure at lunchtime? Take 20 minutes at the AGO to discover *Canadian Explorers* and *The Antique Revival*. A lively interactive series at 12:15, Tuesdays and Thursdays (May 14–30).

Films

Moving Pictures: Films by Photographers
Part of a series of films made by artists who are also distinguished photographers. Organized by the American Federation of Arts. The Jackman Hall, tickets ($5) and information: 977-0414, ext. 260.

May 2, 7pm
Still Moving: Patti Smith (dir Robert Mapplethorpe, 1978, 12 min, b/w)
Isaac Singer's Nightmare and Mrs. Pupko's Beard (dir Bruce Davidson, 1974, 30 min, col)
Broken Noses (dir Bruce Weber, 1987, 75 min, b/w&col)

May 3, 7pm
Born to Film (dir Danny Lyon, 1981, 33 min, b/w)
Hunter (dir Robert Frank, 1989, 35 min, col)
Les Années Déclic (dir Raymond Depardon, 1983, 65 min, col)

May 7, 7pm
World premiere of Michael Snow's new films: Snow will be present.
To Lavoisier, Who Died in the Reign of Terror (1991, approx. 50 min, col)
See You Later/Au Revoir (1990, 18 min, col)

Noon-Hour Films
Fridays, 12:30pm in The Jackman Hall. Free with Gallery admission. Entrance via AGO lobby.

May 3
Emily Carr: Growing Pains (I) (1975, 60 min, col) A two-part dramatization of Carr's life, via quotes from her journals and on-location cinematography.

May 10
Emily Carr: Little Old Lady on the Edge of Nowhere (2) (1975, 60 min, col) Part two begins with Carr's influential 1927 meeting with the Group of Seven.

May 17
The Eye Hears, The Ear Sees (1970, 58 min, col) An hour with film artist Norman McLaren, whose 35-year career refutes Bottom's assertion in *A Midsummer Night's Dream* that "The eye of man hath not heard, the ear of man hath not seen ..."

May 24
The Architecture of Frank Lloyd Wright (1983, 75 min, col) This engaging portrait traces the evolution of Wright's vision: space sculpted to create environments in harmony with nature.

May 31
Two of Wright's historic houses, including the world-famous Fallingwater.
Renewing a Vision: Frank Lloyd Wright's Meyer May House (1989, 35 min, col)
The House on the Waterfall (1988, 30 min, col)

Gallery School

Anne Tanenbaum Gallery School
Discover the joys of art or improve your skills at one of Toronto's oldest art schools. Limited class sizes; faculty and courses are subject to change. Please consult brochure or call 979-6621.

Annual Gallery School Exhibition
Jun 20–23
An exhibition of student work from the Children's Studio and Advanced Studio. Everyone is welcome; parents are encouraged to attend the opening on June 20, 4–8 pm, to meet the instructors. The exhibition continues to June 23 (11am–5pm).

Adult Studio
Wed & Thu Jun 26–Aug 15, 7–10pm
Eight-week courses offered for both beginner and more advanced students in introductory, portrait and life drawing, pen and ink, painting, printmaking and watercolour. New this year is a drawing course for francophones. Registration in person or by mail (cheques may be postdated to first day of class). Fee: $170; $120 for AGO Members.

Travelling Studio
Sun Jun 30–Aug 18, 1–4pm
Enjoy the rewards of a weekly outdoor drawing and watercolour course that uses Toronto's architectural and natural wonders as a backdrop. Both beginners and the more experienced are welcome. Fee: $185; $135 for AGO Members.

Summer Children's Studio
Jul 8–Aug 2, Mon–Fri, 9:30–3:30
We're gearing up for another exciting summer. Classes run each day to 3:30, with extended care available. Students work in sculpture, painting, and printmaking. Dates: Jul 8–19 (8–10 years); Jul 22–Aug 2 (11–13 years). Teens (14–18) have the choice of attending for two weeks or an entire month for an extended painting course. **Registration:** Wed, May 1, 7–9pm (in person first-come-first-served basis only). NB: space is limited. Fees: (A) 2 weeks: $300; $250 Members; (B) 4 weeks: $430; $355 Members.

Advanced Studio
Sat Sep '91–Jun '92, 9am–1pm
A precollege program, this course provides technical training and develops perceptual awareness, giving special attention to students preparing for postsecondary studies in fine art. Courses, taught by professional practising artists, include anatomy, drawing, painting, printmaking, film/video/performance, architectural and basic design. Admission to the program; individual applications, which may be made throughout the year, are evaluated by the faculty in late spring and early fall. Fee: TBA. Program generously funded by the **Eaton Foundation**, special scholarships by **Shell Canada Ltd.**

The Grange

The Grange is one of the AGO's treasures. It is also one of the most celebrated buildings in Toronto's architectural legacy, evoking images of colonial times. D'Arcy Boulton Jr., one of York's leading citizens, built it in 1817 in a simple, sophisticated late-Georgian style that declared its owner's position in society and government. In 1911 The Grange was bequeathed to the Art Museum of Toronto (later the AGO) as its first permanent home, beginning its long service to the city's artistic life.

Today, after two major fires (1849, 1907) and developers' bulldozers, little is left of Toronto's past, aside from The Grange, to remind us of our architectural heritage. Don't leave the AGO without experiencing a journey back in time via a visit to this historic house. Free with Gallery admission. Entrance via Grange Park. For information & tours: 977-0414 ext237. A Volunteer Committee project.

Gallery Hopping

A Volunteer Committee project. Tickets and information: 977-0414 ext263.

Springtime in the Brandywine Valley, Delaware
May 21–23
Visit Winterthur, home to the world's finest collection of American decorative arts, and Longwood Gardens' 20 greenhouses and 350 acres of gardens in spring bloom. Other attractions include the Brandywine River Museum, duPont homes, Nemours Mansion, Hagley Museum and the Delaware Art Museum.

Travel AGO

A Volunteer Committee project. For details, call 977-0414 ext263.

Arctic Odyssey
Aug 30–Sep 14
The trip of a lifetime! August 1991. Cruise the Eastern Arctic in comfort and safety aboard the 80-passenger *M.S. Polaris*. Four outstanding resource people including James Houston and Mike Beedell. Visit working artists in Pangnirtung, Cape Dorset, Lake Harbour and Iqaluit. Two weeks, starting in Greenland. Optional three-day extension to Pond Inlet in the High Arctic.

Russia, Ukraine & Finland
Sep 20–Oct 4
Travel by Finnair to Moscow, the seat of political power in Russia. Tour magnificent cathedrals, architectural monuments and artistic treasures. Visit Kiev, Ukraine's historic capital, then on to Leningrad, Peter the Great's St. Petersburg, with its elegant overlay of European style. Conclude with a look at the multifaceted charms of Helsinki, capital of Finland.

The Berkshires
Oct 1–6
Discover the Berkshires. Explore charming New England towns nestled in mountains ablaze with autumn colour. See the fine art museums of Amherst, Smith and Williams colleges and visit the famous Sterling & Francine Clark Art Institute and the pioneer past at the Pittsfield Shaker Village and historic Deerfield. The Berkshires are brimming with art, literature, theatre and history. From our vantage points at the renowned Red Lion Inn at Stockbridge, and the luxurious Orchard Inn at Williamstown, we will explore the past and savour the present with the help of curators and guides.

Coming up in 1992 ...
Study the art and inspirational landscape of the Riviera and Provence at the Université Canadien en France.

Sunday Best, or You Don't Have to Dress Up to go to an Art Gallery!

Creative play at AGO's Hands On

LAUGHTER IN AN ART GALLERY? NOT THE SORT OF BEHAVIOUR we want to encourage – or do we?

Every Sunday, Hands On encourages families to do just that. The program offers an invitation to explore the visual arts from a playful and creative perspective. It's an invitation that visitors continue to accept with pleasure. In fact, Hands On has become such a landmark in its 15 years of operation that some of our young visitors have come back as adult volunteers. That's a pretty good endorsement. The only complaint we've heard is that the program is so popular we can't get everyone in at times!

Well, we're going to change that. As part of Stage III, Hands On will be moving to a new, permanent, 1,600-square-foot facility, designed to reflect the Hands On tradition, while incorporating new and exciting ideas. Best of all, it will be open to *everyone*, not just kids. Come join us at Hands On before we close for the summer on May 26. Pick up tickets for hourly sessions at the Info Desk (first-come, first-served). A parent/child program free with AGO admission. 12–4pm.

Club AGO

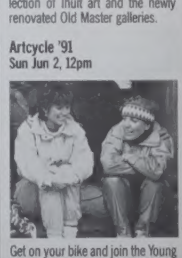
Young Associates of the AGO brings people (18–35) and art together through educational and social programs. AGO membership a prerequisite; Club AGO membership $15 (incl GST). $5 for students. Tickets/information: Volunteer Office, 977-0414 ext263.

Sotheby's Spring Auction Preview and Tour
Sun May 5, 11am
Meet at the Park Plaza Hotel for an exclusive preview of Sotheby auction items. Learn how investors and collectors assess the market value of paintings and jewellery. Club AGO Members only; reservations required.

Young at Art

Recent Acquisitions: Swinton Collection/Old Master Galleries
Wed May 15, 7pm
Join the Young Associates and see the recently acquired Swinton Collection of Inuit art and the newly renovated Old Master galleries.

Artcycle '91
Sun Jun 2, 12pm



Get on your bike and join the Young Associates to tour the sites and studios of *Roundup '91*, a city-wide

The Passions of Payne

Photos: Carlo Catenazzi, AGO

Architect Tom Payne. *Background:* Interior view of the entrance hall's dramatic pyramid roof, photographed early in construction. Joint Venture Architects, AGO Expansion: Barton Myers and Kuwabara Payne McKenna Blumberg.

BY MERIKÉ WEILER

BORN IN CHATHAM, ONTARIO IN 1949, THOMAS PAYNE WAS EDUcated at Princeton University, the École des Beaux Arts in Paris and Yale University, where he received his Master of Architecture degree in 1974. Before becoming a founding partner of Kuwabara Payne McKenna Blumberg Architects, he was a senior associate with Barton Myers Associates.

While working with Barton Myers, Tom Payne was associate in charge of the Portland Center for the Performing Arts in Oregon. Recipient of the prestigious Progressive Architecture Design Award in 1984, and the cover story of the magazine's February 1988 issue, the project consists of the renovation of an historic vaudeville house into Portland's main concert hall, as well as the construction of two new theatres.

With Kuwabara Payne McKenna Blumberg Architects, he has directed the firm's work on the AGO expansion, among other current projects, and the winning design submission in a two-stage international competition for the new $30 million Queen's library in Kingston. He is in charge of master planning and design for improvements to Stratford's Festival Theatre and Toronto's Trinity College, as well as the expansion and renovation of Woodsworth College at the University of Toronto. In late 1989, KPMB (one of 150 entries) was awarded the commission for a $50 million complex – a new city hall and civic square for Kitchener, Ontario. Thomas Payne has taught as an adjunct assistant professor at the University of Toronto, and has been a visiting critic at the University of Waterloo and Harvard University.

Meriké Weiler: You work with some 25 major consultants on the AGO's renovation and expansion, in addition to Gallery staff: specialists in acoustics, engineering, interior design, landscape architecture, retail management, computerized library systems … How do you choreograph all the details?

Tom Payne: Architecture is a collaborative art. The truth is, unlike painting, you can accomplish very little on your own. With a large building project like the AGO's, no one individual is totally responsible for the design. I worked with Barton Myers for some eight years, when he was still based in Toronto (as did my other partners, who formed KPMB). Now we work as joint venture architects on the Stage III expansion. While much of the creative impulse often comes from a single source (it could be Barton, myself, or another member of our team – and, obviously, Barton has had a formative impact on my own philosophy) the result represents a collage of ideas. And resolution and development require many hands.

So the AGO team consists of architects, clients and consultants. Obviously, the exchange of ideas with your client is of great importance: when you finally get underway after winning a competition, you often realize that the hardest work lies ahead. The sculpture court is a case in point: collaborating with the curators and other Gallery staff, we reshaped the interior of the space, rethought the entire structure. If you approach this kind of refinement with genuine passion – the same kind of passion you started with – you end up improving the design …. The real challenge is to choreograph the work of a corps of highly trained consultants and specialists. As the coordinating architect, you direct traffic, quarterback the team, try to make sure things come together as they should.

Architecture is a volatile process. From the competition stage to completion, you can't ever let up, you can't stop the process of design. You're continually forced to modify, to make creative decisions – and seemingly innocent decisions can have enormous impact. So you must have great stamina (to date, given the initial two-year delay, this project's had a five-and-a-half-year run), and you have to operate as a team. In particular, I'd like to recognize two senior associates at KPMB, Chris Couse and Cal Smith. Both have been on the project as long as I, and have done an outstanding job.

What else has changed, in addition to the sculpture court?

Externally, the building is fundamentally the same as far as the overall composition is concerned, but the interior allocation of space was radically modified. That came from a variety of new requirements: changing programs, the exigencies of budgets, the need to respond to neighbourhood concerns. You find that in most competition schemes: there's a need to go back to the drawing board.

The Gallery grew into a patchwork over time: first, a historical house; then Neoclassical galleries; finally, the Parkin additions from the 1960s and '70s. Did you have a concept from the start as to how you could make it cohesive?

We saw the potential to build upon the AGO's archaeological layers (most great institutions are built incrementally over time), and the need to make the Gallery more vital and accessible. Removing the moat that separated the AGO from the street, for example, was among the first decisions. In addition, there was a conscious play of new idealized building form against reworkings of the existing structure …. We're transforming the two principal facades in the course of construction, threading parts of this new language through the body of the building. We're creating a new sense of order, a fundamental restructuring of circula-

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tion and of the Gallery's relationship to The Grange. We intend to create a harmony between the old and new.

KPMB recently won a Canada-wide competition for the Kitchener City Hall, beating out some 150 other submissions. Can you talk about the firm's basic philosophy? There's an obvious comparison, perhaps, in your use of a tower as a landmark that identifies the site and ensures a presence in the cityscape.

In both projects (actually, Bruce Kuwabara is in charge of the Kitchener complex), there's a preoccupation with clear, strong yet composite forms, imposed in a deliberate way to reflect the institution's program and a larger urban strategy. I think there's a desire in all our work to create exciting, meaningful urban space.

A few key themes underpin the renovation and expansion of the AGO. We wanted to make the Gallery more inviting and accessible and to transform its image – among other things, via a new palette of materials and a tower and arrival hall that will serve as evocative symbols. And we wanted to create strong, elegant spaces with elements of pure geometry.

The new facade, for example, is composed of three elements: a pyramid-roofed arrival hall and adjacent long gallery building, tied together by an extended canopy, and a tower that stands apart like a beacon. Whether you approach from the south or the east, from any direction, the silhouette of the tower looms above, drawing you toward the entrance. Perforated aluminum sheathing will wrap the entire upper shaft, pinned to a steel armature. During the day, the tower will read as a solid element; at night, programmable lighting can render it alternately solid and diaphanous.

That sounds like a theatrical analogy: the metal cladding registers as a scrim.

In a sense. Under most conditions, the tower will read as positive form. But in the evening, with soft light inside, it has the potential to dematerialize; with light thrown on the surface, it regains its solidity. The lighting program could be keyed to the Gallery's schedule of exhibitions and events .... Also, the tower is designed to support huge festive banners, a deliberate reference to art and civic activity in other cities and other eras: Renaissance heraldic banners, for example, or the ones used to advertise shows at many of the world's great museums today.

How did you order and clarify the Gallery internally?

On entering, the visitor is offered clear choices. You can walk along an east-west spine and its matrix of interrelated galleries, or ascend a grand staircase. (You're told immediately by dramatic openings on the upper level that there are two storeys of activity.) Three double-height courts help to organize the plan into layers, and, in addition to providing great venues for the display of art, they are critical points of relief, orientation, repose. There are, in fact, several access and intersection points in the complex where you can get your bearings, and gauge your relationship to major elements like the sculpture court on the south.

The latter, we think, is one of the finest features of the new AGO. On the east end, a restaurant will extend into the space as an open terrace, from which you can view sculpture, survey the landscape beyond and observe how The Grange is embraced by the new building. It will be clear that there's a symbiotic relationship: we've added an airy vestibule to the back door of The Grange, a glass link that tries to contact the house in the most delicate, yet direct, manner possible.

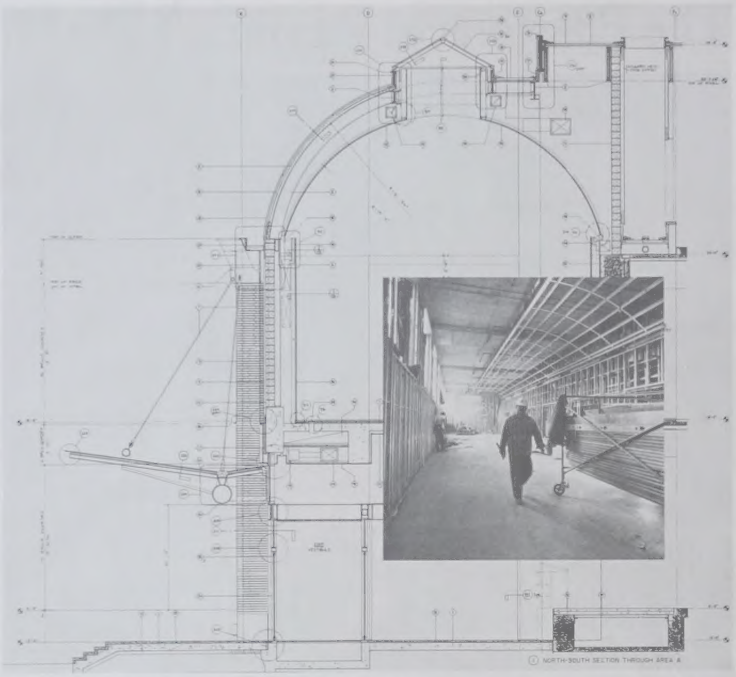
The sculpture court will have a magical quality at night. Controlled lighting will illuminate the art and also create a sense of theatre. A wash of light will define the stone archways and cornices of the Darling and Pearson wall – the impression will be of a vast luminous wall, a glowing surface emanating light. I can imagine the courtyard in the winter with a starry sky above. We're very excited that the space turned out so well.

Architecture has been described as frozen music. The new AGO certainly seems to display an expanded range of texture, volume and tone.

There's a complex orchestration of scale, finish and lighting in the Gallery. As you move through the building, you'll experience a network of spaces threaded together with axial encounters, differing vistas, points of compression and release. There are grand-scale spaces and intimate ones. Spaces that are clean, lean, visually quiet, yet strong, full of character. We've also introduced some small strategic 'jolts' of colour via natural materials: stone and wood will combine with metal and glass to produce a subtle range of architectural richness. In a few selected areas, desks and counters will read as installation pieces. And in the great hall – the entryway – an elegant one-storey metal colonnade will sculpt the perimeter space and moderate the scale, sometimes engaging with the wall and sometimes moving freely.

How would you describe the prints and drawings Treasury?

The Treasury will be jewel-like: intimate, octagonal, a rich red-stained cherrywood vitrine with a round vaulted ceiling painted cobalt blue. It's strategically located at the end of a series of passages, on axis with the sculpture atrium that overlooks the park.



Drawing courtesy KPMB Architects.

Section drawing through the AGO's new vaulted contemporary galleries along Dundas Street, showing the coffering system (to draw in light) and the facade's continuous glass and graphite-grey steel canopy. *Inset:* Construction photo of the new vaulted library in the southwest wing that overlooks Grange Park.

That sounds very classical, like one of John Soane's 18th-century interiors.

There is that relationship to the great classical plans. But above all else, we're trying to create beautiful spaces to display art and, also, a clear route through the Gallery, so visitors can find things easily. We're building on and, hopefully, bettering the traditional gallery spaces, rather than imposing some arbitrary slashing new order that destroys the fabric .... I have other favourite spaces in the southwest wing. The library and the print and drawing study centre are both relatively small scaled, and relate to the mature, treed landscape of Grange Park. Natural light will be drawn in through clerestory dormer windows carved into the demi-vault ceilings. In each case, the collections are protectively housed in the middle of the building block: items are 'called' from storage via page retrieval. And immediately above the study centre, on the second floor, is a raked outdoor sculpture terrace. It has a lively complicated section. You can ascend the stepped surfaces, arriving at a parapet.

Like a castle rampart, overlooking Grange Park.

It will have that quality. I hope people will use the terrace as a lookout and a resting place, perhaps to end the first half of their visit to the Gallery. They can enjoy the sculpture, view the gardens below (there'll be rose and herb gardens, among others), and gauge their position vis-à-vis The Grange.

It sounds as though you'll also be able to make a connection to the cityscape.

From that terrace, you'll see every tower in the downtown core.

You studied at Princeton and Yale, with a year at the École des Beaux Arts in Paris sandwiched in between. What prompted you to go there? I tend to think of the Beaux Arts as having a more classical bias – artists like Ingres, in terms of art history.

My formal training was in the United States. For me, that year in France was an extended period of exposure to culture and a vital part of my early education. Since I already had a keen interest in art, I developed a weekly pattern of using the free admission morning to visit the Jeu de Paume, the Louvre ... Actually, I think the best part of my education that year came from discussions and travels, with a small group of friends, to all the great cities and museums across Europe. And back at graduate school at Yale, I visited New York galleries and museums with my wife, a painting student at the School of Art.

Did that stint in Europe change you in any way? Did you start with a more Modernist outlook, for example?

Yes and no. Things were already changing dramatically in the schools of architecture at that time. At Princeton in the late '60s, the prevailing pedagogical approach was to train people as Modernists, with heavy doses of Le Corbusier and other great masters. At the same time, a significant theoretical position was being developed by Robert Venturi, whose first book, *Complexity and Contradiction in Architecture*, was published in my third undergraduate year. It suggested a re-examination of work from earlier periods of architectural history like the Baroque and Renaissance and a more inclusive view of what had value and meaning. Venturi re-awakened people to the richness of history and renewed their appreciation of symbolic form – the semiotics of architecture. For young architects like me, there were clearly valuable lessons to be learned from history. Even the purest Modernist today would have to admit that Venturi had a profound impact on the refocusing of theory and practice.

Who are some of the architects you consider great?

That's always a tough question. I prefer to look for sources of inspiration in the work of architects of many eras. I'm attracted to work that is formally and spatially strong, direct, well crafted, materially rich – work that's left an imprint on society. In terms of individual architects, the great masters continue to be a point of reference, almost a subconscious reservoir for me: Le Corbusier, of course, Mies van der Rohe, Frank Lloyd Wright and Alvar Aalto. But I look at a lot of sources. Pre-moderns like Wagner, Saarinen, Goodhue. I also like what's happening in the new lyrical work in France and Spain right now. And for pure invention and individual genius, there's the highly personal style of Nicholas Hawksmoor, who assisted Vanbrugh and Wren. For the same reasons, I find Michelangelo fascinating.

There's a comfort level you obviously feel in combining the contemporary and historical. I see an elegance in the solutions you and your associates have proposed.

What distinguishes the work of the great contemporary architects is their ability to make great spaces. James Stirling, who is a great architect and teacher, was Davenport Professor of Architecture when I was at Yale. It was a privilege studying under him and I'd be the first to admit that he's had a major influence on me. ... Not long ago, in the mid '70s, he moved from high-tech modernism to a more classical position, but with a modern edge. And with his latest buildings, the interior spaces have increasing presence, are more alive, richer in associations.

At the Art Gallery of Ontario, we're trying to create something similar – a building that will add to and have an impact on culture and the broader architectural milieu. Pure clean spaces that are contemporary in every way, yet rooted in and allied with the tradition of great institutions of the past. Our work is based on a commitment to lasting values: buildings that will look just as good 50 years from now (we hope) as they do today. I'm passionately interested in art. What we're trying to produce is a museum with enduring qualities. I hope that the new AGO succeeds.

Meriké Weiler is editor of AGO News.

1 Wednesday

Exhibitions
Sananguaq: The Swinton Collection of Inuit Art to May 26
12:15&2 Tour
1:15& 6:45pm Course: *Taste for Collecting*
6pm Rendezvous with Art
6:45pm Tour: en français
7:30pm Tour

2 Thursday

12:15&2 Tour
7pm *Films by Photographers*

3 Friday

11:15am Artful Conversation
12:30pm Noon-Hour Film
2pm Tour
7pm *Films by Photographers*

4 Saturday

2&4pm Tour

5 Sunday

12–4pm Hands On
2&4pm Tour
2:30pm Tour: en français

7 Tuesday

12:15&2 Tour
7pm *Films by Photographers*

8 Wednesday

12:15&2 Tour
1:15& 6:45pm Course: *Taste for Collecting*
6pm Rendezvous with Art
6:45pm Tour: en français
7:30pm Tour

9 Thursday

12:15&2 Tour
8:30pm *Artist Videos*

10 Friday

11:15am Artful Conversation
12:30pm Noon-Hour Film
2pm Tour

11 Saturday

2&4pm Tour

12 Sunday

11am Sunday Start with Art
Mother's Day Brunch
12–4pm Hands On
2&4pm Tour
2:30pm Tour: en français
3pm Sunday Concert

14 Tuesday

12:15&2 Tour

15 Wednesday

9:30am Art in the Morning
12:15&2 Tour
1:15& 6:45pm Course: *Taste for Collecting*
6pm Rendezvous with Art
6:45pm Tour: en français
7pm Young at Art
7:30pm Tour

16 Thursday

12:15&2 Tour

17 Friday

11:15am Artful Conversation
12:30pm Noon-Hour Film
2pm Tour

18 Saturday

2&4pm Tour

19 Sunday

12–4pm Hands On
2&4pm Tour
2:30pm Tour: en français

20 Monday

AGO open Mon to Labour Day

21 Tuesday

12:15&2 Tour

22 Wednesday

12:15&2 Tour
6pm Rendezvous with Art
6:45pm Tour: en français
7:30pm Tour
Lecture: The 1920s

23 Thursday

12:15&2 Tour

24 Friday

11:15am Artful Conversation
12:30pm Noon-Hour Film
2pm Tour
2:30pm Grass Roots Concert

25 Saturday

2pm Signed Talk
4pm Tour

26 Sunday

12–4pm Hands On
2&4pm Tour
2:30pm Tour: en français

28 Tuesday

12:15&2 Tour

29 Wednesday

12:15&2 Tour
6pm Rendezvous with Art
6:45pm Tour: en français
7:30pm Tour

30 Thursday

12:15&2 Tour

31 Friday

11:15am Artful Conversation
12:30pm Noon-Hour Film
2pm Tour

exhibition that brings you right into artist's workspaces. Refreshments and music afterward at the Art Garden.

Special Events

Artist Videos: Premiere
Thu May 9, 8:30pm
The Jackman Hall

Mountie from Tess Payne's *Pursuing Nature*; Dennis Day's *Heads or Tails*; *Love Potion* by Rhonda Abrams.

Love Potion, Heads or Tails, Pursuing Nature: a premiere of videotapes by Toronto artists Rhonda Abrams, Dennis Day and Tess Payne. Free. Entrance via McCaul Street.

The 1920s: Age of the Metropolis
Wed May 22, 7:30pm
The Jackman Hall

Tamara de Lempicka's 1931 *Portrait of Mme Boucard in Les Années 20.*

Pierre Théberge, director of the Montreal Museum of Fine Arts, will lecture on a major exhibition opening there (its only venue) in June. *The 1920s: Age of the Metropolis* will include over 700 paintings, works on paper, sculptures, architectural drawings, urban plans, models, furniture, decorative objects, photographs and posters. Free. First-come-first-served seating.

Members' Activities

Tickets for membership programs (limit of four per member) *must* be purchased in advance. Refunds only available up to three working days before event. To order by mail, see page 6 instructions; by credit card 977-0414 ext263.

Art in the Morning
Join us for refreshments in the Members' Lounge, followed by a tour. Tickets $5.90 (GST incl).

New Perspectives: The Old Master Galleries
Wed May 15, 9:30am
Janet Brooke, curator of European painting and sculpture, will tour the newly renovated Old Master galleries.

Sunday Start with Art
Meet in the Members' Lounge for a continental breakfast followed by a tour. Tickets $8 (GST incl).

New Perspectives: The Old Master Galleries
Sun May 12, 11am
Education officer David Wistow will highlight 17th-C. Baroque art and our new sculpture acquisition by Duret.

Shops and Services

Art Rental & Sales Gallery
We have been busy with new artists and new paintings. Our works come from approximately 30 galleries around town as well as numerous independent artists. Where else could you find such a selection of original art for rent? If your business wants to venture into the world of art, our business selector will help you choose the right works for your space. Delivery available. We're at 35 McCaul Street, 2nd floor. (Tue to Sat 10:30am–4pm, Sun 1–4:30pm). A Volunteer Committee project. 979-6658.

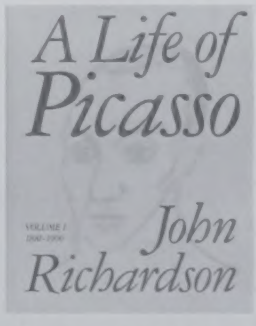
The Book Shop
The original best-selling hardcover edition of *Georgia O'Keeffe: One Hundred Flowers* was heralded by a *New York Times* critic as "a revelation ... magnificently produced." Now this collection of 100

Mother's Day Brunch at the AGO

Henri Fantin-Latour's 1878 *Still Life: Roses, Peaches and Plums.* AGO purchase, 1936.

BEFORE THE SUNDAY CONCERT IN THE WALKER COURT, ENJOY a festive brunch buffet in the AGO Restaurant: crepes with asparagus, perhaps, pancakes with ham, Spanish omelettes or scrambled eggs. Plus delicious breads, fresh fruit, three types of salad. And for dessert, French pastries with coffee or tea. Our brunch starts at 11am – plenty of time to visit the galleries and catch the flute and harp recital at 3pm. Prix fixe: $20 (plus taxes); $12.50 for 12-and-under. Happy Mother's Day! 977-6612.

The Book Shop



"MY WORK IS LIKE A DIARY," PICASSO ONCE TOLD WRITER John Richardson. "To understand it, you have to see how it mirrors my life." Living near Picasso for over ten years in France, Richardson became a close friend and kept a diary of their frequent meetings. After Picasso's death, he was given unprecedented access to the artist's storerooms and studios. The result, six years in the making and well worth the wait, is Volume One of a definitive four-volume biography. An eminent scholar who has written extensively on 19th- and 20th-century art and cultural history, John Richardson has a gift for presenting astute analysis and research in vivid prose. As well, some 900 illustrations help to reveal the artist's ever-fascinating progress. At the end of Volume One, his Blue and Rose periods behind him, Pablo Picasso is poised to become "the messiah of the modern movement." [Random House, 480 pp. $53.50/Members' discount 10%] 979-6610.

extravagently beautiful flowers is available in a miniature, jewel-toned gift edition. (Knopf/Callaway, 160 pages, 4x4-3/4", edited by Nicholas Callaway, $11.95) 979-6610.

The Impulse Shop
Be active outdoors this summer with a hardwood lawn croquet set for six made in France. The stainless steel buggy with rubber wheels is easy to store. Or enjoy a more contemplative summer pastime: help your garden grow with unique, hand-finished gardening tools. For the cultivated gardener: a set of three tools (trowels and a fork) in a handy pine box, with green finish. For indoors, a boxed set of three stainless steel implements. Our selection of terracotta planters and flower pots (royal blue, green cactus or floral pattern) are perfect for Mother's Day. Also available, a fine array of seeds, herbs and edible wildflowers. A project of the Volunteer Committee. 979-6636.

The Jewellery Shop

Anne Sportun's silver, garnet and antique Thai coin earrings. At the Jewellery Shop.

Anne Sportun's sterling silver earrings with Thai coins and garnets give a feeling of ages past, yet appeal to contemporary tastes. An impressive pin boasts a wide bar of etched silver with hanging pieces in amber, turquoise, antique ivory and silver. Strong, yet elegant, Anne's work has a beautiful balance. A project of the Volunteer Committee. 977-0414 ext245.

The Reproduction Shop
Exciting news for poster buyers! Our new poster, Monet's *Vétheuil in Summer*, is now in. Also, the Sierra Club has put out an environmental poster portraying the north shore of Lake Superior. "Shakespeare's Garden" portrays all the flowers mentioned in the poet's work, and "Pioneer Roses" illustrates plants brought from Europe by Canada's first settlers. In celebration of the Mozart festival, we will be featuring music posters from the Lincoln Centre and other areas. Wonderful ideas to help you with your Mother's Day shopping. Framing services available. Member's discount 10% on $10+ sales. A Volunteer Committe project. 979-6607.

Picasso's *Mother and Child.* At the Repro Shop.

Edward P. Taylor Audio-Visual Centre
The A-V centre offers 35 mm slides, media kits, videotapes on art-related subjects, film classics on VHS, for educational use throughout Canada. Loans or in-house viewing by appointment.

Edward P. Taylor Reference Library
Closed temporarily to nonstaff readers. Library collections are in storage until mid-1991.

The Restaurant
The main-floor dining room offers a varied menu. Fully licensed. Reservations 979-6612.

The Coffee Shop
A snack stop on your AGO tour.

Membership Centre
Visit the Membership Centre in the lobby for new, renewal and gift memberships. Inquiries welcome.

Members' Lounge
Meet for drinks or a light lunch in this elegant room overlooking the Walker Court. Reserved for Members and their guests. Select menu. Licensed. No reservations.

Norma Ridley Reading Room
A quiet space off the Members' Lounge stocked with art magazines and exhibition catalogues.

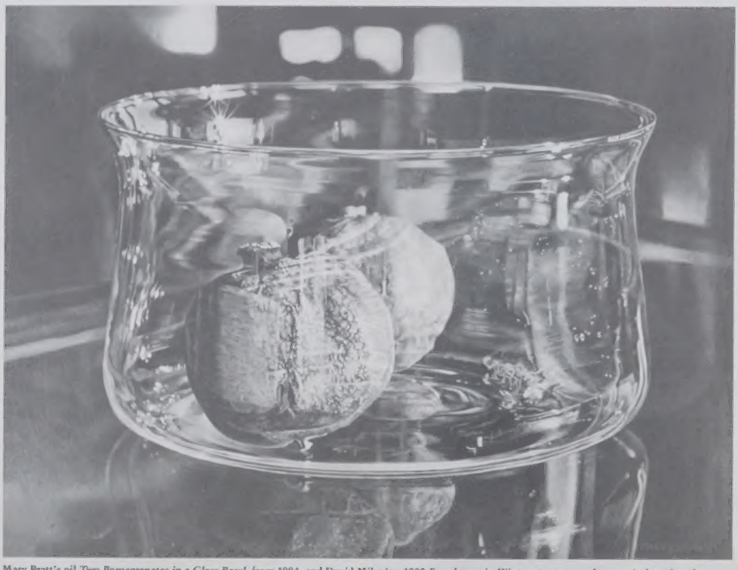
ART GALLERY OF ONTARIO

MAY 1991

AGO NEWS

Developments

New McLean Foundation Endowment



Mary Pratt's oil *Two Pomegranates in a Glass Bowl*, from 1984, and David Milne's c.1932 *Farmhouse in Winter* were among last year's donations by Canada Packers from the J.S. McLean Collection.

THE MCLEAN FOUNDATION HAS ESTABLISHED A SIGNIFICANT new endowment fund at the Art Gallery of Ontario. Every five years, income from this fund will finance special exhibitions drawn from the J.S. McLean and Canada Packers collections of Canadian art. As well as being shown at the AGO, these exhibitions will circulate provincially and nationally.

The first exhibition in the projected series is scheduled to open at the AGO in the autumn of 1993, before beginning a cross-Canada tour. This exhibition will focus on J.S. McLean's personal relationships with a number of key Canadian artists, including Paraskeva Clark, A.Y. Jackson, David Milne and Carl Schaefer.

During his lifetime, J.S. McLean established one of the most important private collections of Canadian art of the 1930s and 1940s. The original Canada Packers Collection, set up in 1954 after McLean's death, was formed with 192 of these works.

The new endowment continues the tradition of exemplary support given to the AGO over a period of nearly 40 years by the McLean family and The McLean Foundation. In the 1950s and 1960s, generous annual donations from both to The J.S. McLean

Canadian Fund made it possible for the Gallery to acquire more than 150 works for its permanent collection. In 1970, the McLean family donated over 40 other major works from the J.S. McLean Collection, and last year, Canada Packers also gave 173 works.

March Break

Kidstuff & Kudos

Mirroring Moore: Two schoolgirls catch the spirit of Henry Moore's reclining figures at the AGO

THE ART GALLERY OF ONTARIO ECHOED WITH LAUGHter as over 15,000 kids turned out for Spring Break activities. Under the banner Watch Us Grow at the AGO, this year's exciting program was made possible by the generous sponsorship of **Beamscope Electronic Entertainment**, with additional support from **IBM Canada Ltd.**

Kids were treated to live entertainment in the Walker Court. Chris & Caitlin were there with their homemade music (washboards never sounded so good!), plus Magic Mike, mime artist Jay Miller, David Cassel of Hotcha's 3-D TeeVee, and the ever popular Circus Shmirkus.

As in past years, kids wove their way around the Gallery by following colour-coded lines. The two most travelled routes were the blue line to the Family and Community Studio in the Anne Tanenbaum Gallery School, and the brown line that led to the computer fair in the lower lobby.

Kids of all ages were invited, courtesy of IBM Canada, to play on PS-1 computers loaded with the best educational software on the market today. Special thanks are also extended to the following companies for providing educational software packages and raffle prizes: **Britannica Software**; **Broderbund Software** (*The Print Shop*); **Computeach** (*'Talking' Once Upon a time ... Writing Series*); **Davidson & Associates Inc.** (*New Math Blaster Plus*); **The Learning Company** (*Super Solvers Series*); **Hi Tech Expressions** (*Beetlejuice, Super Mario Bros.*).

As well, a special series of films – standing room only, by all accounts – was offered by Nelvana, the Canadian animation house responsible for *The Care Bears* and *Babar*, among others. And Babar ('manned' by Gallery staff) was on hand to welcome kids throughout the week.

Our thanks to everyone. Hope to see you again for March Break.

On-screen magic: AGO's March Break computer fair

General Information

Admission (during construction)
Adults $3
Seniors $1 with cards/Fri FREE
Students $1 (full-time with cards)
Family $6 (2 adults & children under 19)
FREE: Members/children (under 12, accompanied)/Wed 5:30–9pm

AGO: (416) 977-0414
Membership: (416) 979-6620

Membership
Young Member $20 (age 25 & under)
Nonresident $30 (100 km beyond Toronto)
Individual $45 Family/Dual $60
Supporting $100 (tax-deductible donation)

Available at the Membership Centre in the lobby and by mail or phone. VISA, MC, AmEx.
Other categories of contributing annual membership, including Curators' Circle, recognize donations at higher levels. Development Office 979-6619.

Notice to Members
From time to time our mailing list is released to arts/nonprofit organizations. To delete your address from the mailing list for third-party use, please contact Membership: 979-6620.

Moving?
Please send or phone in your new address to the Membership Office before you move, referring to your membership number and old address.

How to Order
For tickets, reservations, information, please consult individual listings. Otherwise: a) address department specified b) specify date, name of event, number of tickets c) indicate your name, address (with postal code), phone numbers d) include stamped, self-addressed envelope and cheque payable to the Art Gallery of Ontario.

Please do not combine requests or cheques to different departments.

Printed on re-cycled paper

Services for Disabled People
The AGO has a limited number of wheelchairs available. Ask for large-print floor plan indicating facilities/ramp access.

Gallery Hours
Tue to Sun 11am–5:30pm. Wed to 9pm.
Open Mon from May 20.

The Grange Hours
Tue to Sun 12–4pm. Wed also 6–9pm.
Closed Mon. Entrance via Grange Park.

Gallery Shops
Mon–Sun 10:30am–5:30pm. Wed 9pm.

Art Rental and Sales Gallery
At 35 McCaul St., 2nd floor. Open Tue to Sat 10:30am–4pm. Sun 1–4:30pm.

Edward P. Taylor Audio-Visual Centre
Tue to Fri 11am–5pm. Wed to 8:30pm.

The Restaurant
Luncheon Tue to Sat 12–3pm. Sun 11:30–4. Dinner: Wed 5–8pm.

The Coffee Shop
Mon to Sun 10:30am–5pm.

Members' Lounge
Open to Members and guests 12–5:30pm. Wed to 9pm. Closed Mon.

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Editor
Meriké Weiler
Copy Editor
Leila Jamieson
Layout
Matilyn Bouma-Pyper
Publisher
Anne Greaves, Manager
Membership Services

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Art Gallery of Ontario
317 Dundas Street West
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